



galerie **leonard**  
**& bina**  
**ellen**  
art gallery

## **LEONARD & BINA ELLEN ART GALLERY**

### **ANNUAL REPORT 2012-2013**

**GALERIE LEONARD & BINA ELLEN ART GALLERY  
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**HIGHLIGHTS**

**50th anniversary projects**

The gallery's 50th anniversary continued with the production of an exhibition *Interactions* that inaugurated the season in September, a series of lectures titled *Dexterity* and a reception to honour the two donor families (the Schechter's and the Ellens) linked to the gallery's development. *Sightings*, the gallery's satellite space in the form of a mobile cube located at the metro level of the EV Building continued to present projects by students in Art History and Studio Arts.

**Interactions and Sightings**

*Interactions* included both works from the collection and works from local and international artists and was unique for its participatory nature (more than 30 participants from all walks of life and professional affiliations) and its mode of engaging the public (through videotaped spoken commentaries). The mixture of art professionals with the non-art public made the exhibition particularly appealing to all publics. It attracted a large number of students and teachers from all of Montreal's universities and from many CEGEPS. *Sightings*, because of its location has increased the gallery's visibility and reach and impacted on its attendance. Thousands of persons passing through the metro entrance can see the cube.

In the fall of 2012 it was decided to extend the life of the cube and it will continue for at least another year. In July the cube will be moved to another location in the foyer of the Hall Building facing de Maisonneuve boulevard.

**Traveling exhibitions**

Two of exhibitions produced or coproduced by the gallery were presented in other venues. *Traffic*, the important exhibition that surveyed the production of Conceptual art in Canada from 1965 to 1980 was presented at the Vancouver Art Gallery last fall and in Karlsruhe Germany at the Badischer Kunstverein from April to September.

*Out of Grace* conceived by Lynda Gaudreau was recontextualized to dialogue with the permanent collection of the M Museum in Leuven Belgium in November.

**Prizes, nominations**

*Traffic, Conceptual Art in Canada, 1965-1980* received the Award for Outstanding Achievement in Exhibitions from the Canadian Museum Association. *Traffic* was also nominated for Best Exhibition of the year in the category Museums and University Art Galleries at the *Gala des Arts 2012*.

## ArtsScène

For the first time the gallery was asked to participate in the *Rallye des Galeries 2013*. Organized by Business in the Arts, a national initiative dedicated to fostering the implication of emerging business leaders in the arts. The gallery was part of the « Anglophone » circuit which consisted in taking a group of 25 professionals around by bus to a gallery (us), an artist run center and an artist studio. The evening ended with a reception of all the groups at l'Arsenal. The evening was very successful with real interest in the gallery from various participants.

## REPORT ON EXHIBITIONS, PUBLIC PROGRAMS, COLLECTION ACTIVITY, PUBLICATIONS, FUNDING AND FACILITIES AND EQUIPMENT

### EXHIBITIONS (4)

For a more complete description of the gallery's exhibitions see the accompanying document ***PROGRAMMING AND ACTIVITIES / PROGRAMMATION ET ACTIVITÉS 2012-2013***

For the first time this year the gallery reduced its number of exhibitions presented in order to allow for longer viewing periods. They are now 7 to 8 weeks long. This also provides a more important budget for the realization of the projects. Three of the exhibitions were group exhibitions: *Interactions*, *Material Traces* and *Ignition*; one was a solo: *Martin Beck*. The program explored further concerns the gallery has been addressing over the last few years namely, the conditions of reception of art in the public sphere (*Interactions*), interfacing with audience (*Interactions*), initiating Montreal audiences to significant but little known practices (*Martin Beck*) and engaging in approaches that questions established art historical narratives (*Material Traces*). We also continued to be a venue that supports and promotes a diversity of critical curatorial practices. The addition of the satellite space *Sightings* has also provided another form for artists and curators to engage in curatorial and the year ended with the gallery's annual graduate student exhibition. Two projects produced or coproduced by the Gallery were presented internationally : *Traffic: Conceptual Art in Canada* at the Badischer Kunstverein in Karlsruhe and *Out of Grace* in Leuven, Belgium. The Canada Council for the Arts supported all projects.

The Gallery was invited to participate in the project *ABC: MTL, A Self Portrait of Montreal* organized by the Canadian Center for Architecture. Inaugurated in September 2012 it ran until April 2013. The Gallery presented the project *Le schéma d'une économie* which addressed the question of the various economies that are at play in exhibition making by way of the Gallery's exhibition floorplans.

30 August – 27 October 2012

**INTERACTIONS**

Curator: Mélanie Rainville

Produced with the support of the Samuel Schechter Exhibition Fund

Brochure

16 November 2012 – 16 January 2013

**MARTIN BECK. THE PARTICULAR WAY IN WHICH A THING EXISTS**

Curator: Michèle Thériault

Publication to come

16 February – 13 April 2013

**MATERIAL TRACES: TIME AND GESTURE IN CONTEMPORARY ART**

Curator: Amelia Jones

Brochure

1 May – June 8th 2013

**IGNITION**

Selection: Jake Moore and Michèle Thériault

**PUBLIC PROGRAMS**

(See accompanying document **PROGRAMMING AND ACTIVITIES/ PROGRAMMATION ET ACTIVITÉS 2012-2013** for a full description of activities)

The *Frederick and Mary Kay Lowy Art Education Fund* continues to provide valued support that is essential to both maintaining and expanding our educational and public programs. The 2012-2013 academic year has been active with numerous activities programmed by the Gallery. In addition to our Guided Group Tours and Walk-in Tours, activities this year included: the lecture series *Dexterity*, presented in conjunction with the Gallery's 50<sup>th</sup> anniversary; artist and curator talks and tours; video screenings; conversations between curators, artists, and academics, including faculty from Concordia University, McGill University, Université du Québec à Montréal (UQAM), California Institute of the Arts (CalArts), Academy of Fine Arts Vienna; participation in the New York Art Book Fair; visiting artist presentations by international figures such as Taiwan-based Hong-Kai Wang, New York and Vienna-based artist Martin Beck, California-based artist James Benning, and Los Angeles-based Heather Cassils. Attendance at Gallery events continues to be strong (280 to the *Dexterity* lecture series). The Gallery pursued collaborations with organizations such as the Cinémathèque québécoise (Montréal), Cinema Politica (Montréal), and FEM.ME.S (Feminist Media Studio).

### **Dissemination Tools**

The Gallery continues to offer *Pistes de réflexion* and *Ways of Thinking*. Available in both French and English in web-based and printed formats. It is designed to inform visitors about and orient them in our exhibitions. Produced since 2006 it has become an important online documentation database of particular interest to students, teachers and researchers interested in the Gallery's exhibition program.

### **Orientation**

On October 25, the Gallery organized with the Faculty of Fine Arts *Artist-Run Rendez-Vous 2012*. All Fine Arts students were invited to this event, which offered them the opportunity to familiarize themselves with a variety of organizations from the Montreal arts community.

### **New York Art Book Fair**

In September, the Gallery participated in the eight annual New York Art Book Fair (NYABF 2012). The Fair, held at P.S. 1 Contemporary Art Center in Long Island City, Queens, hosted over 280 international exhibitors and welcomed over 25,000 visitors.

### **Open House**

On October 27, the Gallery participated in Concordia University's Open House. In order to provide prospective students with an overview of what the Gallery has to offer them, we set up an information table staffed by the Work-Study Attendants and Research Assistant/Guide and located in front of the Gallery in the LB Building.

### **Public presentations**

The director was a guest lecture at the a series of lectures 3 Lectures / 4 Voices organized by the FOFA gallery. She presented the lecture "A Narrative of Scale: The Open Field of Artistic Practice, the Site of the Gallery, the Medium of the Exhibition."

## **COLLECTION**

The 50th anniversary led to more exposure of works in the gallery's collection. It also was an opportunity to correct misconceptions about the role of the collection in the university and particularly in relation to the Gallery's programming. The Article in the Concordia Magazine: "A Canvas to our imagination: Ellen turns 50" was a first step in dispelling the notion that the collection and collecting is our primary focus. Rather that an activity that complements our programming. By producing activities to celebrate the collection that reflected our programming orientation realignment in the perception the University has of the gallery's role is taking place.

The Gallery has also become recognized for its critical approach to collecting, collecting practices within its exhibition programming. This is due to the curatorial work being done by the Max Stern Curator Mélanie Rainville.

The Gallery continued acquiring works within the framework of its new acquisition policy (2010). The following works were acquired by purchase and donation:

### **Raymonde April**

*Tout embrasser*, 2000

16 mm film transferred to digital support, black and white, sound

Edition 2/2, 57 min. 44 s

*GIFT*

(*Rideaux*) 22/517, 2001; (*Régis*) 36/517, 2001; (*Régis*) 37/517, 2001; (*Oreillers*)

38/517, 2001; (*Troll*) 39/517, 2001; (*Arbre*) 40/517, 2001

(6 photographs from the series « *Tout embrasser* », 2001)

Ink jet prints on paper

Edition 1/3 (for each photo)

### **Tim Clark**

*Deipnosophistae*, 1993

Table and limited edition book

### **Kent Monkman**

*Wolfe's Haircut and Montcalm's Haircut* (dyptique), 2011

Etching and aquatint on paper

Edition 27/35

*My Treaty is with the Crown*, 2011

Etching and aquatint on paper Edition 23/75

*The Academy*, 2011

Etching and aquatint on paper

Edition 22/75

### **Public lecture**

Mélanie Rainville was the keynote speaker at the colloquium *Commissariat : pratiques multiples* organized by the Société des musées québécois and Accès Culture at la Maison de la culture – Côte-des-Neiges. Her lecture was entitled: " L'exposition comme médium autocritique."

## Loans

Four works were loaned to the Maison Hamel-Bruneau, the Villa Bagatelle, and to Optica, centre d'art contemporain.

38 works were loaned to various departments within Concordia University.

## Collaborations

As part of a continued program of exchange with the Webster Library a portion of the exhibition *Interactions* was presented in the entrance foyer of the Library on the first floor. Olivia Boudreau's *Box*, a video installation recently acquired for our collection was presented on a 24-hour basis.

## PUBLICATIONS

(See accompanying document **PROGRAMMING AND ACTIVITIES/ PROGRAMMATION ET ACTIVITÉS 2012-2013** for a full description of the publications)

Two important publications were launched this year. The first is *Traffic : Conceptual Art in Canada 1965-1980*, a coproduction with the Vancouver Art Gallery, the Alberta Art Gallery, the Justina M. Barnicke Art Gallery (University of Toronto) and Halifax INK was available as of September 2012. The second is *Joana Hadjithomas & Khalil Joreige* coedited and coproduced with Editions JPR | Ringier in France / Switzerland. Produced over the last two and half years with many delays occurring along the way it was made available this June. The book is the first important overview of Joana Hadjithomas and Khalil Joreige work as visual artists and filmmakers. Working in coproduction has many benefits such as wider distribution because larger publishers have access to distributors that are not available to us. Other publications include a brochure for *Interactions* and another for *Material Traces: Time and Gesture in Contemporary Art* with essays by Mélanie Rainville and Art historian Amelia Jones.

## PROMOTION + COMMUNICATIONS

Gallery promotion of its events continues to be a challenge as social networks gain in importance required dedicated time to keeping them constantly alive. The frequent number of events at the gallery puts a lot of demands on our communications officer who works only two days a week. Relations and collaboration with UCS steadily improves as gallery exhibitions and events are regularly featured on the University's website and on flat screens across campus. The recent appointment of a communications advisor for the Office of Research and Graduate Studies will further improve our visibility on campus.

- The gallery's Facebook page increased its "likes" by 55 % and tweets have increased by 55%.
- The gallery sent out 54 electronic invitations
- Continued listing of gallery events and exhibitions in Concordia's NOW and on the university's website.
- Regular coverage in the local press and electronic medias. See accompanying compilation of *MEDIA REVIEWS / REVUE DE PRESSE*
- Distribution of our seasonal program (September and January) across the city as art venues
- 7000 copies of the Gallery's seasonal program were distributed as an insert in the Alumni Journal (in September) and in the Link (in January).
- Production of a posters to announce each exhibition for placement in gallery vitrine at front entrance and throughout the university
- Placement of Sightings cube facing de Maisonneuve Blvd in the Hall building will give much visibility to the Gallery.

## **FINANCIAL DEVELOPMENT**

The gallery has its Canada Council for the Arts funding grant renewed for the next three years beginning in April 2013. The total amount received for the next three years is 240,000 \$. Occasional funding is received through the Conseil des arts et des lettres du Québec and various foundations. The practice of coproducing is also helpful in alleviating costs for projects.

There is concern that the gallery's operating budget is not increasing from one year to the next, however the Graham Carr V. -P. Research and Graduate Studies is aware of this situation

## **FACILITIES AND EQUIPMENT**

The Gallery embarked on an upgrading program in 2011 for which it received capital funds from the University. These have included the refinishing of our floors (summer of 2011), the replacement of all the gallery's wall surfaces and the removal of the large entrance in gallery E (summer 2012). Another major endeavour is to correct and improve our lighting systems. An engineering firm was recently brought in to assess costs. If funds become available work would be done in the summer of 2014.

The replacement of audio-visual equipment must be done on a continuous basis and is a concern since funds are not readily available.